

Andreas Bunte:  
Erosion

SEP 13 - NOV 18, 2016

SFU GALLERY

# Annotated Bibliography

## Texts on the Artist:

Andreas Bunte: *May The Circle Remain Unbroken (and other works with film)* (Berlin: Argobooks, 2009).

This publication includes conversations, essays and a transcript from a fictitious radio broadcast contributed by curators Yilmaz Dziewior, Katerina Gregos and Michelle Cotton. Bunte's practice is contextualized within an investigative approach that acknowledges the complex entanglements of past and present and lays a foundation for understanding his later work.

Katerina Gregos, "Symbolic Places," *Mousse Magazine* 21 <http://moussemagazine.it/articolo.mm?id=480>

In this review, curator Gregos reflects on Bunte's research-based practice and use of layered narratives through a description of four works: *Die letzten Tage der Gegenwart* (2006), *La Fée Electricité* (2007), *Der Garten des M. Leretnac* (2008) and *Künstliche Paradiese* (2009). Gregos suggests these works share an interest in utopian ideas while blurring the boundaries between fact and fiction.

## Texts that Contextualize SFU as a Site:

Reynier Banham, *The New Brutalism: Ethic or Aesthetic* (New York: Reinhold Publishing Corporation, 1966).

Architectural critic Banham provides a framework through which to consider Brutalism as a movement with particular attention made towards its treatment as "an ethic, not an aesthetic." The focus of Banham's book establishes the connection and gap between the values Brutalism stands for, as responsive to present realities, and the aesthetic associations derived from the term (of being rough and crude).

Hugh Johnston, *Radical Campus: Making Simon Fraser University* (Vancouver: Douglas & McIntyre, 2005).

Johnston's book traces the formative years of SFU from the inception of its design to the socio-political changes collectively made by faculty and students. The book notes Arthur Erikson's preference for concrete, stating that it was "as noble as limestone." He highlighted the form of the SFU buildings and their subsequent weathered state was influenced by historic hilltop cities including Zapotec centre of Monte Albán, Pergamum in Turkey, and Fatehpur Sikri in India.

## Annotated Bibliography

Rhodri Windsor Liscombe, ed. *Architecture and the Canadian Fabric* (Vancouver: UBC Press, 2011).

This anthology contextualizes how architecture in cities across Canada reflects a synchronous cultural and political moment. In a chapter by Réjean Legault, “The Idea of Brutalism in Canadian Architecture,” a modernist historiography of Brutalism in Canada is elaborated on as leaning towards its own particular philosophy of design, a departure from its mere aesthetic recognition as monolithic, rough concrete structures.

### Texts on Geology and the Social:

Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham: Duke University Press, 2010).

In this book, political theorist Bennett aims at revealing the inherent life of things or nonhuman materials in public life. She presents an ontological study of an “active, earthy, not-quite-human capaciousness,” what she calls vibrant matter. She suggests this vitality is better understood if we consider a greater awareness of time that acknowledges an evolutionary rather than biographical perspective.

Etienne Turpin ed., *Architecture in the Anthropocene: Encounters Among Design, Deep Time, Science and Philosophy* (Ann Arbor, MI: Open Humanities Press, 2013).

This anthology tackles dialogues surrounding the Anthropocene thesis for contemporary architecture scholarship and practice. The compilation of essays, conversations and design proposals broaden the socio-political and cultural impulse of architectural scholarship to include its role within a geological discourse.

Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World* (Minneapolis: University of Minnesota Press, 2013).

Philosopher Morton emphasizes the role of what he calls hyperobjects which represents those that are “massively distributed in time and space relative to humans,” such as global warming, climate or oil. The attention Morton places on the object stems from the philosophical movement object-oriented ontology that emphasizes non-anthropocentric thinking. His attempt in disrupting the way in which we understand ‘Earth’ — in terms of matter, time and space — at once explore human reactions to hyperobjects, and though they are the result of humans, the book aims to reveal the force of their autonomy.

## Annotated Bibliography

### Texts Suggested by the Artist:

Lindsay Bremner, "Buildings are Geological Agents," *Geoarchitecture* (blog), January 16, 2014, <https://geoarchitecture.wordpress.com/2014/01/16/buildings-are-geological-agents/>.

Lucien Castaing Taylor, "Iconophobia," *Transition*, no. 69 (1996): 64-88, <http://metafactory.ca/intermedia/wp-content/uploads/2013/01/taylor1996.pdf>.

Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," in *Architecture/Mouvement/Continuité* 5 (1984): 46-49.

Tom Gunning, "Moving away from the Index: Cinema and the Impression of Reality," in *d i f f e r e n c e s : A Journal of Feminist Cultural Studies* 18, no. 1 (2007): 29-52.

Graham Harman, "Object-Oriented Philosophy," in *Towards Speculative Realism: Essays and Lectures* (Winchester UK: Zero Books, 2010).

Katrin Klingan, Ashkan Sepahvand, Christoph Rosol and Bernd M. Scherer eds., *Textures of the Anthropocene: Grain, Vapor, Ray* (Cambridge/London: The MIT Press, 2015).

Bruno Latour and Steve Woolgar, *Laboratory Life: The Construction of Scientific Facts* (Princeton, NJ: Princeton University Press, 1986).

Georges Perec, *An Attempt at Exhausting a Place in Paris* (Cambridge: Wakefield Press, 2010).

Dai Vaughan, *For Documentary: Twelve Essays* (Oakland, CA: University of California Press, 1999).

SFU GALLERY

Simon Fraser University  
AQ 3004, 8888 University Dr  
Burnaby BC  
V5A 1S6

778.782.4266  
sfugalleries.ca  
sfugallery@sfu.ca  
Tues - FRI / 12-5PM